

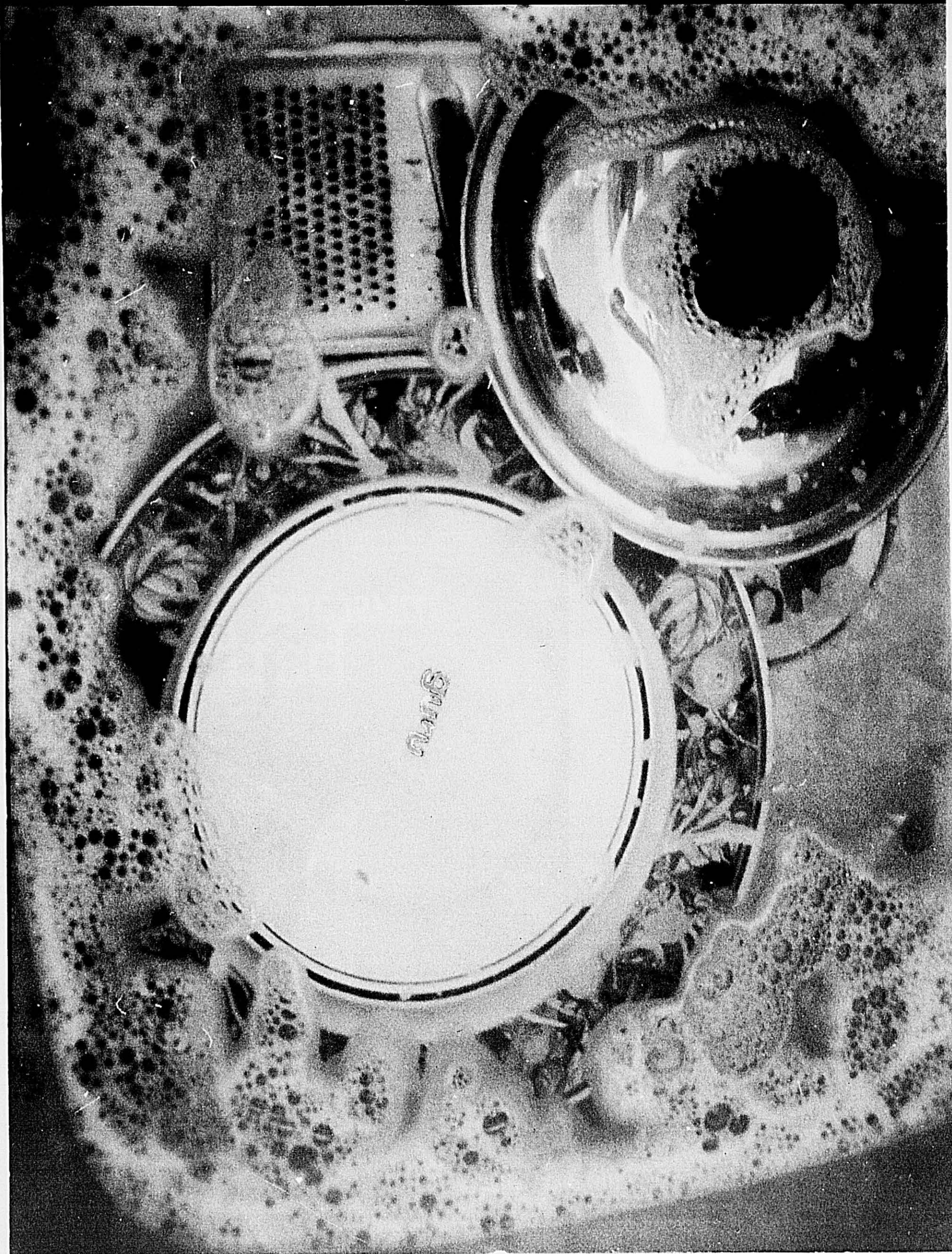
The Daily talks to Michael Franti —

SGILL DAILY CULTURE

NUMBER 16

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THURSDAY, OCTOBER 13, 1994



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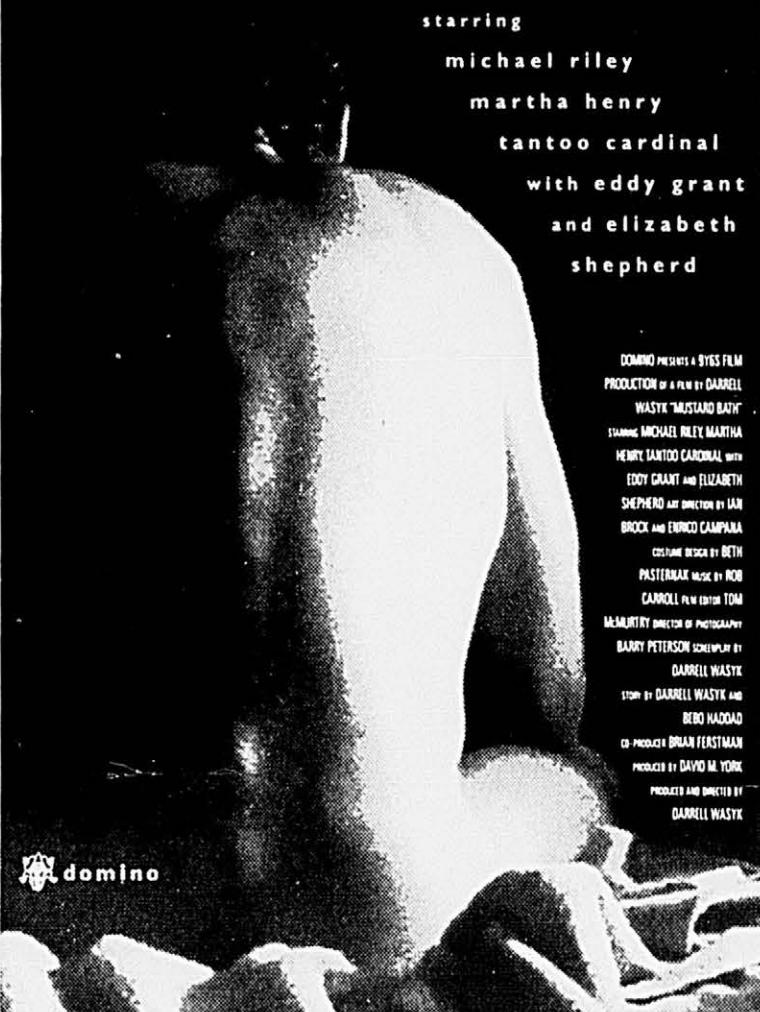
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domino

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STORY BY DARRELL WASYK and
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events

• Gerry Adams, president of Sinn Féin will be talking on lasting peace in the North of Ireland. He will be speaking at Concordia, 1455 DeMaisonneuve, Rm H-937 on Thursday, Oct. 13th at 20h00. Suggested admission is \$2 for students, \$5 for others.

• NDP McGill will hold a general meeting on Thursday, Oct 13 at 18h00 in RVC, Rm West-110. Everyone is welcome.

• WUSC McGill is holding a meeting tonight, 18h00 in the Union building, Rm. 306. Applications for programs, discussions of WUSC symposium. For more info call 284-0609.

• The Islamic Culture Network invites you to an Islamic Awareness Day, to find out more about Women in Islam, Quran, Sciences, Arts, Crafts, and Islamic Resurgence. On Thursday, Oct 13 between 12h00-18h00 in the Union ballroom. Food will be served.

• McGill Department of Epidemiology and Biostatistics present "A case control study of child pedestrian injuries" by Dr. Ian Roberts today at 12h30 in the Purvis Hall, Room 25 in McIntyre Bldg.

• The Sexual Assault Centre of McGill's Student Society is now open. For info, referrals, Mon to Fri 9h30-18h00 at 398-2700. New this year, a nighttime helpline, Sun to Thu 18h00-0h00, and Fri and Sat, 18h00-3h00 at 398-8500.

• Québec PIRG invites you to discover the other Montréal by bus. 3 hour bus tour organized with guides from L'Autre Montréal on social and environmental issues that have affected our city from the turn of the century to the present day. Sunday, Oct 16 at 13h30. Bus departs from the Roddick Gates. Tickets are \$5. Purchase before Friday, Oct. 14 at the QPIRG office, Eaton Bldg, Rm 505. For more info 398-7432.

• The Royal Astronomical Society of Canada present "Matter Creation, Redshifts, and Cosmology" by Dr. Halton Arp, of the Max Planck Institute for Astrophysics, Munich, on Friday, Oct. 14 at 20h00 in MacDonald Harrington Bldg, G10.

• Gallery Article presents "An Evening of Obsession and Self-Restraint" on Saturday, Oct. 15th at 20h00 at 15 Mont-Royal West, suite 105. For more information call 842-9686. Tickets \$10 advance at the door.

• McGill Debate Union presents a debate on "Be it Resolved that: McGill should implement a policy regarding sexual conduct in its student code" at 18h00 on Monday, Oct. 17 in the Union building, Rm. 302.

• McGill Entrepreneurs and Finance Clubs present: New York City '94. Nov. 10 to 13. Deposit was due on Oct. 10. For info call Juzar at 288-8428 or Jeff at 630-0321. Also Prof. Peter Johnson will be speaking on Oct 18 from 17h30-18h30 in Arts 145. For info call Lisa at 426-5624.

• 1994 McGill Book Fair is happening Oct. 19 to 29, from 9h00-21h00. Thousands of new and used books on sale in Redpath Hall.

• CKUT Radio McGill will be having its Annual General Meeting for all members on Thursday, Oct. 20 at 18h00, in the Union building, Rm B09 and B10.

• Temple Emanu-El-Beth-Sholom is having a Giant Bazaar on Sunday, Oct. 23 from 9h00-18h00. Also on Oct. 25, they present "Film Propaganda and Technique and the Hitler Myth Machine" at 13h00. 4100 Sherbrooke St. W., Westmount. by Atwater Metro.

• McGill Anthropology Department is presenting a seminar on "Decoding Female Imagery from the Paleolithic: The Grimaldi 'Venus' Figurines" by Prof. M. Bisson on Monday, Oct. 24 from 12h30-14h00 in Leacock 721. Everyone welcome.

• The Social Justice Committee is offering a course on "Working Together for a Sustainable Future". For more information call Shelley Coleman at 933-6797.

• McGill English Dept. presents *La Duchesse D'Amalfi* from Nov 9 to 19. For info, call 398-6558; for tickets, call 398-6070.

COMMENT

What status for frats?

The Inter Greek Letter Council is again attempting to gain recognition as an interest group by the SSMU. Their attempt in 1989 was met by the Judicial Board's conclusion that the accreditation of the two groups, Inter-Fraternity and Panhellenic Council, violated the SSMU Constitution in both letter and spirit.

Some time after the 1989 decision the Inter-Fraternity Council changed its name and became known as the Inter Greek Letter Council (IGLC).

The current attempt on the part of the IGLC to gain club status is met with only one difference in their constitution—the inclusion of an independent-membership provision, allowing individuals to join the Council.

According to VP Internal Cornell Wright, SSMU policy stipulates that, in order to gain interest group status, groups must, "propose a constitution that is consistent with our [SSMU] constitution, by-laws and policies."

In a memorandum to councillors, Wright expressed concern that, "By recognizing fraternities and sororities, we [the SSMU] would adopt them as our 'endeavours,' and would thereby commit ourselves to promoting the 'welfare and interests' of groups which, according to our constitution, are discriminatory."

Of primary concern is that fraternities are exclusionary organizations. Among other things, sexism means creating artificial boundaries between the sexes. The Greek system relies upon just this type of artificial gender stratification which ultimately encourages the sexual as well as social exploitation of women.

The gender-exclusive membership of the IGLC is bypassed in their claim that they represent sororities and non-gender-based fraternities as well.

However, as Wright pointed out, "We cannot consider IGLC's application for status in isolation of its constituent parts."

Of further concern is the financial prejudices of and barriers set by the IGLC. Fraternities charge varying amounts to join. Reports have indicated that these fees may be as high as \$750.

In addition, those who want to join are required to fulfill a multitude of expectations. The fraternities say these requirements are limited to demonstrations of virtue, but many initiation rituals seem less than virtuous. While rumors abound, substantiated tales of tasks aspiring McGill frat. boys must complete include: bringing prostitutes to the frat. house in the middle of the night; and wearing mutilated and naked Barbie dolls around their necks.

Outside of McGill, fraternities have continuously been condemned for allowing or participating in rapes, harrasment and varied forms of hazing. Last spring a University of Vermont student was killed while rushing a fraternity.

Even if McGill frats have not been directly involved in these types of activities, their participation in international Greek organizations implicates them as supporting members of prejudiced, privileged and potentially dangerous associations.

The question now becomes whether in 1994 McGill students will grant the IGLC club status when they still do not subscribe to the discrimination clause in the SSMU constitution. Are we ready to sanction the value of exclusivity on which they are founded, values which SSMU and society at large recognized as oppressive and irrational long ago?

Jeanna Steele, Aubrey Cohen



**Air your
dirty laundry
at the Daily Staff meeting
5pm Thursday, Union B-03**

LETTERS

Fed up with Daily dictatorship

To the Daily,

May I suggest you drop the word McGill from your publication and choose another name which would better reflect the opinions you represent.

Although I have appreciated several of your news items over the past four years, I am rendered rather nauseated by your unceasing and disturbing interest in sex and violence. Furthermore, you have never had the character to print any article submitted by myself or others expressing views contrary to your own in any matter concerning morals. This is unfortunate in a freedom loving institution such as McGill. You are right in stating that "The McGill Daily...does not necessarily represent the views of McGill University or the Students' Society of McGill University." Whom do you represent then? Yourself? Why should my tuition support a dictatorship that refuses to respect the opinion of a large number of McGill students? I think we are entitled to articles that will elevate

the mind and conscience and which would treat your readership as human beings, not as morally senseless animals.

**Sincerely,
Rachel Perelra
B.A. U3**

Not on bread alone

To the Daily,

Please put this page of my diary into your paper as it is the average sufferings of a typical McGill student.

Oh! what a day. All the professors told us about the midterms and there are with tons of things to do.

Tomorrow, I have classes from uh... 8:30 to 2:30, then what, I'd have to go to the bakery. God, if I can only find a better bakery cashier, four hours a day for 24 bucks. What a pay! It can barely match those fees of school and of course my expenses.

As a keen, eager, young scientist, I have to be up-to-date with the news around me so I sacrifice 65 cents of this pay to buy the Gazette.

There I found it, written in block letters to make sure no one misses it and avoids the shock I had. The government intends to stop the subsidy on post-secondary education.

Some figures were mentioned and they were quite sufficient for me to know that my fees would be increased by \$3000. An increase of 250 per cent. What a figure! This means that I would have one of two choices, either to save my food expenses, my clothing expenses and my house rent to direct it towards my tuition or work for, wait a second let me calculate this, 7 hours per day. This can simply ensure me a GPA of no more than 1.9, oh no but I....

I can't but end this page of my diary or I will become crazy. I should sit back and watch my future being destroyed and imagine my career and financial state as I pay 10 per cent of my salary to pay back the loans that can save me this extra work.

Peter Stunt

The Daily welcomes all letters under 300 words. Add your name, program, year and phone number. Anonymity can be provided; talk to an editor beforehand. We print all letters provided they are not racist, sexist, homophobic or slanderous. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.

**SINCE 1911
Vol. 84 No. 16**

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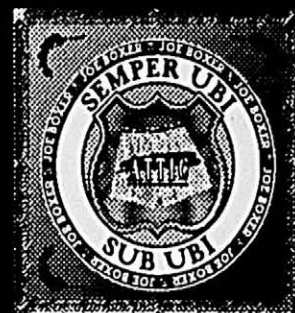
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THE MCGILL DAILY

THE MCGILL DAILY

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Video artist recalls gay life in Newfoundland

A humorous look at a lonely past

Dennis (Phillip Black) has his male alter-ego over for dinner in *Auto Biography*.

BY ADAM POSLUNS

"We live in the past and dream of the present." These words precede the images of Dennis Day's latest video work: *Auto Biography*, a fresh and humorous satire of Day's challenging life as a homosexual adolescent growing up in a small town in Newfoundland. This phrase, however, is not merely a semi-insightful attempt at eye-catching profundity, but rather a simple truth about how we tend to look to our past to find substance, meaning and solace in our unclear present.

Day's memories of his youth were not so fond, though. *Auto Biography* departs from the conventional nostalgia which has been created by the media to make us believe in a common or shared model of growing up in today's world.

In his video, Day takes a look at the duality of his life in Newfoundland. Memories of the unrelenting pressure of conformity and a lonely search for identity are blended with a colorful, surreal and humorous perspective of that life which Day has acquired in the present. We see the reality of his attempt (as portrayed by Phillip Black) to fit into a society which is dominated by conservative, heterosexual icons.

Even through these obviously painful recollections, Day still is able to insert humorous, and surprisingly light, images and ideas. His attempts at hunting and fishing, for instance, are marred by the derogatory exclamations "pansy", "queer" and "faggot" which are carved into the snow, to which he

responds with gunshots, and by fish who pensively discuss whether they should humor the "fruitcake" by biting.

He soon realizes his failed attempts at acquiescence and declares: "I began to lose my mind after I had already lost touch with my body."

Day makes no subsequent attempts at compliance and instead retreats into his own world of fantasy. He imagines an inverted society, where homosexual ideals are the norm.

His lesbian parents show concern over him walking his gay boyfriend home. He dreams of all gay pajama parties and conceives a perfect male alter-ego whom he may "have over for dinner" whenever he likes. Day by no means suggests, however, that this flowery fantasyland is a utopia. Obstacles such as generation gaps and the ever-present power of consumerism still inhabit the infrastructure of his revised, cozy little town.

Day, who graduated from the Ontario College of Arts in 1984, now works exclusively in video. His expertise in the editing room allows him to implement various symbolic devices into his work.

Through the use of chromakeying, Day is able to juxtapose his actors from the studio in Toronto onto the authentically recorded Newfoundland backdrops. There is no debating the unrealistic quality, however Day purposefully uses these effects to present the perception of gays as unnaturally infringing on our concept of a natural world. It also serves to represent Day's "fictional construct as opposed

to one's own personal history."

Although the subject matter of his videos often seems political in nature, Day does not consider himself a political activist in any literal sense of the term. Creating 'video art' is his primary focus.

His work is accessible to a varied crowd. It has an appeal on all levels of analysis, to almost every age group and to those of any sexual inclination. Videos such as *Auto Biography* are in no way meant for any one group of viewers.

The making of *Auto Biography* was therapeutic for Day who had only painful memories of adolescence and wished that part of his life would simply vanish. He explains: "nostalgia always seemed like a strange form of sadomasochism. Why would anyone indulge? Now that I'm indifferent enough to the world to have fun in it, nostalgia is like a commercial interrupting my personal television program."

At the same time, he challenges the typical "syrupy concoction of filtered history and false reminiscences" often put forth by the media and to which the "heterosexual empire" becomes addicted. Haven't we had enough of the modern Cleaver family T.V. shows where morals are so clearly violated and childhood problems can always be worked out with a little help from Mom and Dad?

Day claims that people are always trying to fit into places where they don't necessarily belong. When he looks at his past now, he can only wish he had someone who could have eased his conscience about his sexuality; someone who could have explained that he was not the only gay person on earth.

A humorous new outlook on his past has allowed Day to appreciate his Newfoundland upbringing in a way that he couldn't while growing up. Although the subject matter of *Auto Biography* may seem light, Day asserts that "humor is just a funny way of being serious".

Day's fantastical video imagery is perhaps the best way to look at a past where introversion was the only escape from apparent homophobia, and creating an alter-ego the only way to find a true friend.

Dennis Day's work has been shown at festivals worldwide. His four most recent videos, including *Auto Biography* are on exhibit at Oboro Gallery, 4001 rue Berri until October 30th.

Aller-Retour:

De la dépendance à l'inter-dépendance

JUSTYNA LATEK

Aller-Retour de Garry Beitel, réalisateur de *Bonjour Shalom*, parle d'un événement économique, social et culturel qui touche chaque année notre province: la migration de 800 travailleurs saisonniers mexicains dans les fermes du Québec.

Le film suit une dizaine de ces hommes depuis leur arrivée au Québec jusqu'à leur retour au Mexique, et observe l'impact de cette migration saisonnière sur la population québécoise locale.

Le film nous transporte tout d'abord dans les communautés agricoles du sud du Québec. Chaque été, celles-ci emploient des travailleurs mexicains pendant une période de trois à six mois. Ces hommes exercent des labeurs physiques dans des conditions que très peu de québécois-es accepteraient: ils travaillent quatre-vingt dix heures par semaine sans congé et pour le salaire minimum. *Aller-Retour* insiste sur le fait que ces travailleurs sont nécessaires à l'agriculture québécoise puisqu'il y a pénurie de main-d'œuvre agricole au Québec. En effet, les propriétaires des fermes de St-Jacques affirment que ces hommes sont indispensables au développement économique de la région. Un fermier témoigne que sans eux il ne pourrait pas faire face à la compétition américaine. Il accède ainsi également au marché du Nord-Est des États-Unis.

La caméra se tourne ensuite vers le Mexique. Là, nous sont présentées les familles des travailleurs et les différents aspects de leur vie quotidienne. Grâce à leur migration saisonnière, ceux-ci assurent un niveau de vie plus élevé à leurs familles. Ainsi, leurs enfants vont à l'école plus longtemps. Leur éducation, espère un des saisonniers, leur permettra d'accéder à de meilleures opportunités professionnelles.

Le programme *Off-Shore* des travailleurs saisonniers crée une interdépendance entre le Québec et le Mexique. *Aller-Retour* suggère que la migration saisonnière des travailleurs mexicains est une des solutions à l'asservissement des pays pauvres.

Au lieu d'encourager ces travailleurs à immigrer illégalement dans des pays comme le Canada et les États-Unis où leur situation n'est jamais sûre, ce programme les encourage à rester au Mexique

et à participer au développement économique de leur pays.

Finalement, le film aborde le sujet de l'impact culturel de cette migration sur les communautés agricoles québécoises. En effet, ce programme n'est pas seulement profitable au niveau économique et social. Il permet à la population agricole du Québec de connaître une culture différente et de partager la leur. Les québécois-es interviewé-es disent attendre avec impatience leur arrivée;

certain-es apprennent l'espagnol, d'autres stockent leurs super-marchés de produits mexicains, et tous les dimanches pendant l'été la messe est donnée dans les deux langues.

Dans un monde où le racisme et la discrimination font partie

de notre quotidien, il est agréable de voir deux communautés complètement

Dans un monde où le racisme et la discrimination font partie de notre quotidien, il est agréable de voir deux communautés complètement différentes partager leur vie et travailler ensemble harmonieusement.

différentes partager leur vie et travailler ensemble harmonieusement.

Comme récompense, ils reçoivent la pension et un salaire minimum garanti.



Tout en discutant d'une manière toujours comique d'un sujet tel l'économie, qui pourrait être ennuyant, le moyen métrage *Aller-Retour* se termine sur une note d'espoir, celle de voir une association plus lucrative et efficace entre les pays riches et ceux en voie de développement. Le seul point négatif du film serait peut-être son style: celui du reportage télévisé. De ce fait, *Aller-Retour* perd malheureusement de son effet visuel sur grand écran et gagnerait à être visionné dans le confort de nos salons.

Chaque année, 13 000 travailleurs itinérants arrivent des Caraïbes et du Mexique dans le but de faire des travaux agricoles.

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Lyrics that will last

An Interview
with Michael Franti by

Rumbi Katedza

MICHAEL FRANTI is quickly becoming known as the Gil-Scott Heron of the hip-hop era. Franti was a former member of Disposable Heroes of Hiphoprisy, a group which helped further broaden the boundaries of rap by confronting controversial issues such as homophobic violence, media propoganda, and other issues such as poverty and AIDS. The group has now disbanded and Franti is now the frontman for the newly formed Spearhead. Last month, the Daily had the opportunity to speak with Michael Franti about his latest album, Home, and his development as an artist.

Daily: How did Spearhead come about then?

Franti: Spearhead came about when the last group broke up, Disposable Heroes [of Hiphoprisy]. I said well, why don't I just continue making a record by myself because there are other things that I wanted to write about, songs that I wanted to be written. I started recording with this guy Joe Butcher who lives in Philadelphia and owns Roughhouse Records. He produces Cypress Hill and Kriss Kross.

Yeah, he was what we called the groove-approver. He would sit there and I would start playing something, and he'd ask the drummer to play this, and Joe would say, 'that sounds like

stuff, rough-house, but then he's also done rock bands like Urge Overkill, he did the new Pretenders album, he remixed Billy Joel's entire album after they had already finished it, pressed it and put it into stores.

He was nominated for a Grammy for that. He just has the ear to make things sound warm, and to make things sound really good. I've always worked with a live band, and I wanted to work with somebody who would understand live instrumentation but who also knew rap and hip-hop and how to make beats. So that's how I got involved with him.

Where did the name Spearhead come from?

combat, like a machete or a bayonette. Hereinvented warfare for the Zulus and he went on to win a lot of battles against the colonists and maintained themselves as a great nation. People today still study his war tactics.

So it was very empowering.

Yeah, so when I was doing Spearhead, I wanted to have something that would identify this group as being strong, and with Africa and blackness. I wanted to have something that would redefine what we do today. Because we're not in the 60s anymore, we're not in the 70s anymore, we have to struggle as members of the African diaspora on this continent. We

like a storyteller, a griot who tells a story and who is entertaining, and tells fun stories but also tries to carry the consciousness and the morality of the movement underneath what I deal with.

What made you decide to become a musician in order to convey your message as opposed to something else?

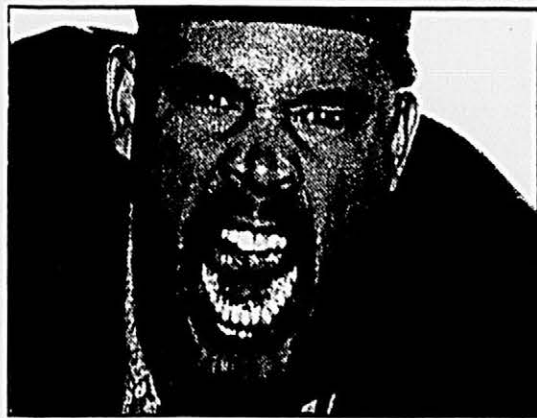
I kind of just fell into it, you know what I'm saying, and I don't believe that anything happens by chance. There's always a master-plan that God has for each of us. This is kind of like the path that God has set out for me. Not that I'm a prophet or something like that, but just that everybody has a calling to be a different thing and I wouldn't be suited as

part of the power of rap - it's the rhythm of the words and the poetry of the words and when you have that skill you can say a lot of different things, and so it does lend itself for commercialism.

You've been referred to as an artist of conscience, and you find that in modern American society today there's a vacuum in leadership, and then people tend to turn to entertainment and athletes as their role models. Do you think that it's an unfair responsibility that's being put on hip-hop artists to become the voice of the community?

I don't think so. I mean, everybody should have an opportunity to express themselves. When I look at this whole thing of role models, I don't believe in role models, I believe in role players; I believe that people shouldn't just be examples of what's right, they should be doing what's right. Just in terms of the role of rappers today, we are some of the only black voices that are being heard but I don't think that we have a void of leadership.

I think we have a problem that we've had all along, which is that our leaders are being destroyed. Just last week Benjamin Chavis, who is the head of the NAACP (National Association for the Advancement of Coloured Peoples) was kicked out of his own organization by his own people because he wasn't bowing to Chrysler, GM, large corporations that were giving the NAACP lots of money.



Sunday afternoon in the park', or 'that sounds like suicide'. The ones that sounded like suicide we stayed away from this time around.

How did you get involved with Joe?

Well Joe was a fan of Disposable Heroes. He came to see us one time when we were playing in town - in Philadelphia - and we hooked up then. I really wanted to do a record with him but my partner Rono at the time didn't want to work with him. So when we broke up I just called Joe back up and said 'let's do it'. Joe, like I said, has done a lot of hard-core rap Screwy D, Tim-Dog [inaudible] and all that other

I can give two answers. The first thing is that we had this 'Disposable Heroes of Hiphoprisy' and especially up here, in places where a lot of people speak french. Nobody could say it to begin with, and it was really hard to translate. So, I wanted to have a name that was short, two-syllables, and easy to say. The meaning of the name kind of just evolved from some historical things that Chief Shotgun, of the Zulus, said.

He reinvented the spear from the Zulus. They used to have a long spear that you throw. He broke it and made a shorter spear with a larger spear-head on it that you use in hand to hand

have to learn tools today and to reinvent and apply them to our struggle and also reexamine what we identify the struggle to be.

That's quite a larger than life thing that's been created for you.

That's a very large thing. Don't believe the hype, know what I'm saying. But, I mean, I'm kind of like, I've always been coming from left field, you know in terms of mainstream, right, and I've finally come to a position where I can kind of feel comfortable in terms of what my role is in this whole mix of music, entertainment and rap, hip-hop business, whatever it is.

What I kind of see myself as is

a politician because I stir up too much doo-doo. It's like, I wouldn't want to feel like I couldn't say what I wanted to say because I wasn't going to get votes.

I'd say you use rap as a tool for education, that's what I feel. I wanted to know if you feel rap is becoming more commercial and appropriated by people who don't know or don't care to know anything about its origins?

Definitely, like I mean today you see different commercials for McDonalds or Burger King or Pepsi or whatever or Sprite, and if they don't have a rap artist on they have somebody who's trying to do a type of rap, and that's



PHOTO FROM SPEARHEAD'S NEW ALBUM 'HOME'

yourself, do you feel like you've developed since your beginning with Beatnigs. I've noticed a change from an industrial to a more conventional sound.

When we first started doing stuff with the Beatnigs, I was just working with drummers and I was vocalizing, and we had some bands that needed a place to rehearse so we went down to Jug-Jug's and started rehearsing there because you can make as much noise as you want and nobody cared.

After a while we started picking up these drum-like instruments and started beating on them and incorporating them into the drum stuff and then we started playing in clubs and putting on our own parties and people started saying 'that's just junk, we know what that means' and then they started playing. Then there became a whole genre of music that was not coming from us but coming from somewhere else that was called industrial music that was very noisy and abrasive.

We were just doing it because it was the most aggressive thing that we could think of, and we didn't have other instruments. So progressing up to where I am now, I feel like my communication skills have gotten a lot better through the music. Whereas when I first started the Beatnigs I didn't know how to play any instruments. Now I know how to play a little bit of drums, a little bit of bass, a little bit of guitar, a tiny bit of keyboards. Enough that I can get the tunes out. **I would like to turn to your album now. I found that your first track, "People", I found it really in your face, the lyrics were really powerful. I was wondering who you were addressing.**

Well in that song, people can mean a lot of different things. When I wrote that song it was just like a free-style. In the verses there is a lot of very heavy stuff, and when you get to the chorus, it's just like a little sing-song. You can just see people partying and loving and having fun. but the lyrics are just for people who try to pin-point what I've never been one to just follow the track of what's going on. I try to be real, which means I try to be who I am, not what the latest trend in hip-hop is, or the latest trend on the pop-charts is.

Because of that I had people on all sides of the fence, left, right and centre, taking pot-shots at what I do. And that song is just in response to anyone who thinks they have a hold on me. Especially when you are doing political music, there are all sorts of people who want to throw you onto their political agenda. I have people come up to me after the show and say, "I'm from this Trotskyist-Marxist-Leninist Association and we really like your song 'Television Drug of the Nation' and that song fits right in with our political schema."

by the white establishment to do certain things. So he ends up being a leader because he draws focus onto something, not because he wanted to.

Today it's different, we can't expect there to be a Mao Tse Tung or a General Li or somebody who is going to come forward and be a leader of the people, because the way that information moves today it doesn't lend itself to that.

So do you believe that music can be used as a tool to inspire this generation to become role players?

Music is too organic to be considered like a tool, music is just part of us, part of our lives, it's part of what we love, it's part of how we celebrate, how we socialize, and music is like food, it's not something that's going to go in there and get things done, but it's like a food that we live off, to inspire us. That's why I changed up a lot with Spearhead.

I got tired of doing songs that were against them - you know what I'm saying when I say them - I mean the white system in particular. I got tired of doing songs that were aggressive against them, I wanted to do something that was for us, that expressed the confidence of us as a people and expressed how we live, how we socialize, how we party and the things that we love, and the people that we love, and put it all within the socio-political context that I've always dealt with.

With this understanding how do you feel that your music or

He was trying to take it to the grassroots and so they bring up some controversy about him, they stir up something from the past and they say this is our reason for kicking him out. Well, the reason they kicked him out is because they weren't getting all the money they were getting from corporations any more because he was going grassroots. I look today at who the leaders are, and the leaders for me are the people who are keeping the agenda on the front line, whether they are virtuous or not, whether they are pure and holy and have everything together or not is irrelevant.

But for me, you know, I don't agree with everything Louis Farrakhan says, but I appreciate him as one of those people who is on point, who always makes sure that the issues that are important for black people are going to be discussed. He stirs the doo-doo up and makes sure that when the water starts to settle he stirs up the bottom and makes sure that it comes to the surface and has a chance to see the sunlight. So I respect people like that, and those are the leaders today.

Sometimes the leaders can be unsuspecting, sometimes the leaders can be like Clarence Thomas, for example, who was a supreme court justice, and he is a right wing person, and he totally contradicts everything I stand for, but at the same time, by chance he was put in a position where we had to cast the light on how our supreme court system works and how black people are chosen

Algerians bracing for Violence

Yesterday Algerians were reported to be bracing for a possible upsurge of violence in the Berber heartland of Kabylia as a result of the impending expiry of the deadline set for the release of the famous Berber singer and leading anti-fundamentalist activist Matoub Lounes.



Berber activists Monday threatened "total war" against Lounes' abductors and their supporters if he was not freed by Wednesday, the 11th of October. And while no group has claimed responsibility for the kidnapping, Lounes' supporters have accused Islamist militants.

A spokesman for the Berber Cultural Movement (MCB) to which Lounes belongs is quoted as saying that the group of around 15 gunmen who seized the singer in a bar near Tizi Ouzou on Sunday evening delivered a lecture to bystanders calling for the creation of an Islamic state before making away with their victim.

Source: Reuters and New York Transfer News Collective

GM strike wins new jobs

Three days after 11,500 auto workers in Flint, Michigan, went on strike against General Motors' practice of forcing workers to clock unbearable overtime, the auto bosses gave into the demand of the Auto Workers union to hire more workers.

GM conceded to hiring 779 new full-time workers at the mile-long Buick City production plant. GM bosses were forcing the workers to put in long hours seven days a week to keep the cars rolling off the assembly lines. Auto workers were logging 60-70-hour weeks. Faced with impossible speed-up and increasing danger to their health and safety, the workers hit the picket lines.

Their action soon affected the 28 GM plants throughout North America. Faced with the danger of company-wide financial losses, the bosses relented to the strikers on Sept. 30.

Source: LabourNews & New York Transfer News Collective

Britain could soon accept IRA ceasefire

Irish Foreign Minister Dick Spring said on Sunday that Britain might soon decide to talk to the IRA's political wing Sinn Fein. The Irish government has already accepted Sinn Fein back into mainstream politics following last month's IRA ceasefire. But Britain continues to shun the IRA's political wing, demanding more evidence that the guerrilla war, aimed at ending British rule in Northern Ireland, is over.

Britain has said that once it does have concrete proof of the permanence of the ceasefire, there could be talks with Sinn Fein within three months. The guerrillas, who fought a 25 year campaign to merge Northern Ireland into a new united Ireland republic, have not violated the ceasefire.

Protestant groups fighting to ensure continued British rule in Northern Ireland have not yet called off their violence against Roman Catholics.

Source: Reuters & New York News Transfer

Sri Lanka bishop calls for end to Voice Of America

A Sri Lankan Catholic bishop on Wednesday urged the government to suspend work on a controversial foreign transmitting station in western Sri Lanka after police shot dead a protester outside the site.

"The government should consider suspending all operations and appointing a high level commission to go into all aspects of this question," the bishop of Chilaw, Marcus Fernando, said in a statement. Fernando has been leading a protest against the construction of the Voice of America (VOA) station. The protester was killed when police fired on about 400 local residents who had blocked the road to the site and refused to leave.

The station is being built near the west coast town of Chilaw, about 80 km (50 miles) from Colombo, to replace 40-year old transmitters elsewhere on the island. When construction began early last year, villagers protested saying the station would be used as a cover for military communications, adding it would emit radiation and cause disruption.

The U.S. Embassy says the high-powered shortwave transmitters being built would improve radio broadcasts to Asia, Africa and the Middle East. It denied dangerous radiation would be emitted.

Source: Reuters & New York Transfer News Collective

South African police clash with strikers

Riot police arrested at least 20 people Thursday after firing rubber bullets and tear gas to disperse thousands of striking private security guards who paralyzed central Johannesburg.

Police stormed the 3,000-strong crowd of guards demanding higher wages and shorter work hours. The strikers had overturned garbage cans to barricade the heart of South Africa's commercial center and were throwing stones and broken bottles at police.

The police, armed with riot-control gear, fired rubber bullets and tear gas to disperse the crowd after shots rang out, seemingly from the direction of the demonstrators.

"After he (the colonel) fell down, police opened fire with rubber bullets and a group of men standing on the pavement opened fire. It seemed like it came from a pistol," said Reuters television soundman John Mkhize.

Source: New York Transfer News Collective

Montréal's Gay and Lesbian Community Centre to host permanent legal info service

New clinic highlights LBG issues

BY IDELLA STURINO

The first lesbian and gay legal-information centre in Montréal will be opening on October 18th to provide clients with legal information, referrals to lawyers and other pertinent organizations or agencies, and suggestions about how to deal with legally related problems.

The centre will be located in the Gay and Lesbian Community centre of Montréal and will work to address the needs of gay Montreal by investigating discrimination complaints, same-sex benefits and issues of harassment.

Sandra Di Ciano, Colin Lyle and Yanick Landry, three McGill law students, are heading the

project. Lyle has been overseeing the administration of the project since May of this year. Now, with the centre's opening just around the corner, Lyle, Di Ciano and Landry are obviously excited.

It's a service long overdue in what Lyle describes as "...a world that historically has shown a sort of dominant cultural prejudicial

of the centre will be to provide comprehensive information about these issues, an equally important one will be the creation of a supportive atmosphere. Lyle stated that the centre hoped to do this by "legitimizing the gay and lesbian community and giving them a place where they feel comfortable that they can...get

But Di Ciano points out that in their clinic, "all the men are very committed to making sure that there's no imbalance..." and cites a "need for solidarity" in the movement.

Given the size of the commitment at hand, it is remarkable that all people involved with the centre are providing their services free of



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The Clinic will address "abuses of human rights in employment and housing, HIV-AIDS (health) insurance and access to health services...recognition of partnership...custody rights and adoption..." and other issues of specific concern to the LBG community, said co-founder Colin Lyle.

view" to the problems of gays and lesbians. And these problems are far from few. When asked to list some of the legal issues encountered by lesbians and gays that they foresee having to deal with, Lyle cited many, including "abuses of human rights in employment and housing, HIV-AIDS (health) insurance and access to health services...recognition of partnership...custody rights and adoption..."

While one important function

legal services and be identified as legitimate in society..."

As well as trying to legitimize the community in a societal context, the centre also hopes to legitimize those whose voices are not as readily recognized by the lesbian and gay community itself, such as francophones and women. Di Ciano's role in the project will be, in part, to try to do this, particularly with the lesbian community which she says, "continues to be shafted" by the gay community at large.

charge. Although Lyle, Di Ciano and Landry are receiving academic credit from McGill University for their work at the centre, they are involved purely on a volunteer basis. Likewise, the lawyers affiliated with the centre, who will be conferring with the students about the information provided, are not being paid for their role as references.

This spirit of commitment to the community has helped the centre keep finances to a minimum. So far, all of the equipment, furniture and other costs of the centre have been donated by banks, shops and other members of the community. Furthermore, the Gay and Lesbian Community Centre is providing the Centre of Legal Services with its office space and telephone line.

The Centre can use all the financial help it can get so that it can concentrate on the many roles it hopes to fulfil. Aside from offering these legal-information services to the community, the centre will be reaching out into other domains as well. Lyle says its mandate will also include an effort "to integrate the legal clinic with...(other) services and projects in the lesbian and gay community; to sensitize other service providers to the needs of...the community; to create an information bank...and to do research...to better facilitate the provision of services."

The Centre will be officially open as of October 18th at the Montréal Gay and Lesbian Community Centre, located at 2035 Amherst. There will be an opening party at 5 p.m. and all are welcome. Services will be provided Tuesdays between 5 p.m. and 9 p.m. on an appointment basis only, and can be made by phoning Yanick Landry at 849-8669 or the Gay and Lesbian Community Centre at 528-8424.

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TIME	monday	tuesday	wednesday	thursday	friday	Sat	Sun
7-8	morning after					Adventures in Music	radio
8-9						TBA	
9-10	S oundings	S oukousoukou sounds	F rom Ragtime to No Time	F olk Roots/ Folk Branches	J azz Amuck	Que.-Acadie en Musique	Latin Time
10-11						John Abbott/ Anything Goes	America Latina
11-11:15	01	02	03	04	05		Int'l. Radio Report
11:30-12	Twisting Tongues	Face To Face	Backroads Adventure Radio	Voice of the Poor	For the Life of our World/ Legal Ease	Samedi Midi	B-Train
12-13	W orld Skip the Beat	T he Hearing Trumpet	G as Salad/ Sale Adolescence	2 1/2 lbs. of Bacon	B utcher T's Noon Time Cuts	Ear of the Beholder	
13-14							
14-15	Souverains Anonymes	TBA	Z'Ondes Alterées	Counterspin	Mom's Dad's and Kraft dinner	Funky Revolutions	Entre Ciel et Terre
15-16	Scabs	Mind Drop	The Lion's Den	Umoja / Friends	Aack	Music for Big Ears	
16-17						West Indian Rhythms	Echoes of Punjab
17-18	of the hour						Celtic Communion
18-19						Literature Montreal	Bluegrass Rambling Country Classics
19-20	Queercorps	Le CompleX de Javex	Hersay	Butterfield 8	I Feel a Song Comin' On	Masters At Work	
20-21		Jewish Mag.	Amandla	Grey Matters			
21-22	Underground Sounds	Soul Perspective	Jazz Dromotexte	Radio Endurance	El Guero's Albums	A Shot in the Dark	Cha Cha in Blue
22-23	Drastic Plastic	Subterranean Jungle	Euphorium	TBA	Weekend Groove	It'll be loud	Bhum Bhum Time
23-24	Comme un Boomerang	Lust Never Sleeps	Just An Immigrant	Late Night Atrocity Exhibition	Jumbalayah	Sterophobic	Sound of Soul
0-1		End of the World	Francis Et ses Exercices				
1-2	Tiga & G'nat	LuNadic Wax	general music	The Soup Pot	Crunch 'n' Grunt	Roots Rock Reggae	
2-4						Utopia's Paradise	Pure Pop for Twisted People
4-7	general music	Full Circle	Fast And Bulbous	general music	general music		

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Save a feline

BY AUBREY COHEN

Despite a recent decision by the board of the Society for the Prevention of Cruelty to Animals (SPCA) to stop killing unwanted animals, 10 to 12 cats are scheduled to be put to sleep on Friday, with many more to die soon after.

Dr. Amanda Glew, a veterinarian with the SPCA, described the situation there.

"It's full of disease. We're talking two major epidemics here. One for dogs called Kennel Cough and one for cats called Rhinotracheitis."

Glew said about 40 cats and 25 dogs are affected.

The veterinarian acknowledged that the decision to put the sick animals to sleep does conflict with the SPCA's new anti-euthanasia policy, but said that under the circumstances it is a necessary measure. "They had changed their policy, but I've changed it back... It's not realistic to keep sick animals around," she said.

According to Glew, while all of these animals are expected to recover (and many already have), they cannot be put back with the other animals. Glew said she is especially concerned about the cats.

"Even when they recover, they still carry the virus. That's why I can't mix them with healthy cats," she said.

As such, the SPCA is planning to put the animals to sleep starting Friday. Glew is hoping the animals will be adopted before then.

"What I'm looking for are people to adopt these recovering animals on the realization that... they are adult animals and they may need antibiotics," Glew said.

She also noted that people can provide a foster home for animals until a permanent home for them is available. This keeps the animals from infecting others.

Glew added that it takes more than a kind heart to adopt an animal.

"It is expensive. It's \$90 to adopt a cat, but you get \$35 back when you have it spayed or neutered," she said.

She is trying to accommodate students, however.

"At this point in time, I'm even saying to students, 'Hey, pay with post dated checks,'" she explained.

Those interested in adopting an animal should go the SPCA at 5215 Jean Talon W. (by Namur metro) between 13h and 20h weekdays and 12h and 17h weekends.

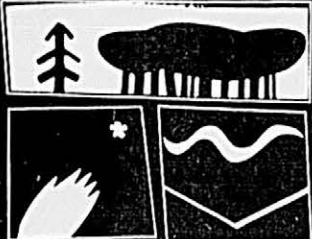


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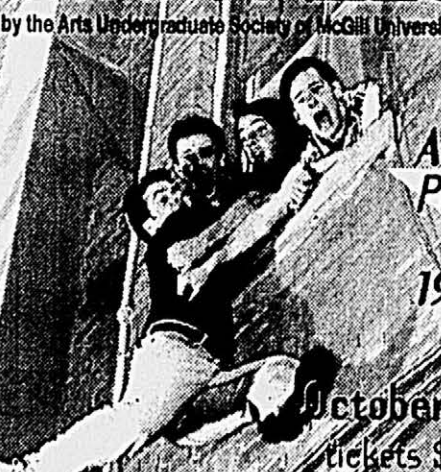
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Cynthia, formerly of Clip Coiffure, has moved to au Barbershop at 366

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13 - LESSONS/COURSES

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14 - NOTICES

G-I-G-A-N-T-I-C, FUNKY, RETRO GARAGE SALE. Tons of 40s to 70s clothing, accessories and jewellery for men & women. Sat. & Sun. Oct 15/16, 1-6pm. 1788 Amherst, Berri Metro between de Maisonneuve & Ontario.

Brown Bag and Bible: A Chaplaincy-lead Bible study, Friday 12:30-1:30, 3rd floor classroom, 3484 Peel Street. All are welcome. Info. 398-4104.

LBGM discussion grps. Wed. 5:30 Bi-Group Shatner 423. Thurs. 7PM women's grp. Shatner 423. Fri. coming-out 5:30 & General 7PM, 3521 University.

McGill Nightline is an information listening and referral service. Open 9pm-3am until mid Oct. and 6pm-3am the rest of the year. Try it out!! 398-6246.

15 - VOLUNTEERS

The McGill Orthopaedic Lab is seeking healthy volunteers to participate in a study. Please call 842-1231, ext. 5382. Financial compensation available upon completion.

D O M I N O

a film by Shanti Thakur

Six stories of interracial people's quest to forge their own identity

NFB Cinema
October 17 to 23
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OPENING NIGHT BENEFIT FOR THE
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Panel "FORGING INTER-RACIAL IDENTITY"
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Information: 496-6895



Are Montréal nightclubs too violent?

BY MEBRAT BEYENE

Several of Montréal's nightclubs have been receiving unsolicited notoriety. It would seem that club violence has been on the rise. During the summer, numerous shootings and fights were reported as having occurred in or outside clubs. As a result many club promoters are fed up and finding it harder to use clubs for other parties.

Fitz Cole, one of the promoters involved at Club Obsession, explains that "...once something like this happens at a party you organize, your name and reputation are affected". Cole of "Fitz and Fabian Productions" was promoting a party at the club on Stanley Street during the Labour Day weekend when shots were fired on the dance floor. Although security was tight as usual, this gunman managed to bring in a weapon. According to Cole, the frustration in trying to hold these events is that there is always the threat of violence breaking out. "It only takes one ignorant person to ruin the night", he said. Cole is not the only promoter to suffer from violence at clubs.

Recently, Club Bedrock on Côte-des-Neiges Street had a shooting breakout after a police raid. Richard Goodridge, who had been promoting the parties at Bedrock, was infuriated at the events leading up to the shooting. Goodridge explained that the police had made one of many "routine" visits to the club and began to check the bar for permits and other papers. They had stopped the music and began a head count to see if any fire safety codes had been violated. However, in so doing, they had assembled the hired security into the center of the club while other officers covered all exits of the club. Several of the police officers had opened the back doors, effectively allowing anybody into the club and breaking down the security of the establishment.

Goodridge was furious that the very people they had turned away at the door ended up coming in due to the police's opening of the back door. Soon after the police went downstairs, a series of shots rang out. Although there were over 20 police officers inside the club, none were seen during or immediately after the shots were fired. According to Goodridge, the police returned only when most of the people (and the gunman) had left the club. "They gave the person the chance to get away".

Neither the promoters nor the security that night were given a reason for the police raid, and only

read about a reason in a *Gazette* article that appeared about the incident. Constable Allard, the sergeant heading the investigation at Station 31 was repeatedly unavailable for comment. No officer was able to give any comments about general police procedures regarding club raids, only explaining that the incidents at Club Bedrock were "very sensitive and Constable Allard would like everything to go through him."

The security at the club was routine: a frisk for weapons at the door, followed by a metal detector which everyone must go through before being allowed in the club. This security check was also used at Club Obsession the night of

on the belt buckle. "Sometimes, I want to ask my security to check their shoes!", exclaimed Goodridge.

Violence at clubs have forced some promoters to resort to "airport style security" where walk-through metal detectors used at airports are used at the clubs. The weekend following the shooting at Club Obsession, promoters Fitz and Fabian handed out flyers that advertised, "A toast to you and a toast to our investment in your security... Airport security check, I.D check for all, age 21 plus, no t-shirts, no hats, no runners...". Is all this necessary? Apparently the answer is yes.

Club promoters who have had incidents occur at their clubs are frustrated about the situation. It comes down to a question of pleading for peace. It is not uncommon to hear ads that ask club goers to leave their attitudes and weapons at home. During a recent interview on CKUT's "Soul Perspective", promoters Cole and Goodridge pleaded with the public to keep the peace by explaining that a party is no place to bring guns.

Because none of the clubs are owned by the promoters who use it, every incident of violence makes it increasingly difficult for the promoters to use other clubs at later times. Because these clubs cater to a generally Black clientele, the promoters also run into the problem of dealing with the stereotypes of Black music and Black crowds. According to both Cole and Goodridge, they have come across many club owners who have flatly told them they do not want Black people in their clubs for fear of violence.

Most club owners, despite their racist attitudes will allow the promoters to use their clubs simply because they are highly profitable and often there is no violence. However, when violence does breakout, promoters find it very difficult to continue to hold well attended parties.

Despite attempts at handing out V.I.P passes or advertising two for one admission and the likes, both Club Obsessions and Club Bedrock have suffered from low attendance since the shootings. The promoters are understandably upset at having all their hard work at developing a clientele and establishing a name for themselves in the club circuit destroyed by one or two people.

Often, police paranoia have led to minor cases being blown into a large scale eruption of violence. There have been instances when police have responded to a call about a fight and arrived in full riot

gear 60 officers strong. When dealing with the Black-frequented clubs, the promoters feel that the police are quick to assume that shooting will break out if they see large numbers of Black people standing in front of the club.

However, in a more positive light, a party organized for last weekend's Thanksgiving Day holiday went on with no problems. "Tropical Rhythms", organised by V&Z Productions and Rickey D. & Shaheed, where the line-up included nine DJs and three live acts, attracted over 7,000 mostly Black people at the Musée Juste Pour Rire, where the event was held. Because capacity of the Musée was only 2,000, the organizers had to call police to ask for help in moving some 5,000

people out of the street. Despite the unprecedented amount of people in attendance, no violence broke out.

Whether security is adequate or not, the question of club safety still remains. Club promoters must work with the growing fear that going out just might not be safe anymore. Fighting against the stereotypes of Black music's so called violent edge and the resulting difficulty of promoting a party has become too familiar. Both Cole and Goodridge see a lot of the responsibility of club safety falling into the hands of their clientele. If after organizing a security system and implementing it to the best of their ability, the best anyone can hope for is that people leave their guns at home.



New club gear?

their shooting. So, why are weapons still making their way into the clubs? "If someone is determined to bring a weapon into a club, it can be done", said Cole as he equated it to incidents of bringing weapons onto planes despite the heavy security check.

All this talk of club security and violence brings up the issue of the existence of appropriate club behaviour; namely is there such a thing? Many club-goers have to go through rather embarrassing and intimidating security checks before partying. The average club-goer can look forward to waiting in a long line-up, only to meet a series of bouncers (one for the male customers and another for the female customers). The club-goer then has to endure an often too personal body check and frisk, where hats must be removed, belts are turned inside out, and everyone is patted down. It might seem a bit extreme but the promoters are not taking any chances.

Goodridge sarcastically wonders if the next step is to move towards strip searches. "It's incredible how far people will go [to conceal a weapon]". He explained how guns are often kept tucked into the pants at the belt and when they go through the frisk and metal detector, they simply push the gun further down their pants where the metal detector's beep can be blamed

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Department of Russian and Slavic Studies

WINTER ADVENTURE IN RUSSIA

Christmas Trip

ITINERARY: Moscow & St. Petersburg
DATES: December 26, 1994 - January 6, 1995
COST: \$1,875, plus \$60 Russian Visa Fee for Canadian passports. Includes all transportation, accommodation (double occupancy), meals, excursions, theatre tickets, New Year's Eve party, airport tax.

FURTHER INFORMATION:
Lynda, Department of Russian & Slavic Studies,
Room 660, Bronfman Building, 398-3639

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